

IMPORT PROJECTS

KEITHSTRASSE 10 / 10787 BERLIN

PRESS RELEASE

SAY GOODBYE TO HOLLYWOOD

ARTISTS:

Art 404 (USA), Harm van den Dorpel (Netherlands),
Elodie Pong (Switzerland), Nicolas Provost (Belgium),
Artie Vierkant (USA)

CURATOR:

Nadim Samman

VENUE:

IMPORT PROJECTS

Keithstrasse 10

10787 Berlin

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Say Goodbye to Hollywood explores the changing face of broadcasting, intellectual property, and filmic (re) production in our networked age. Throughout, the impact of digital technologies – facilitating rapid distribution of content, the breakdown of production-consumption hierarchies, and the dismemberment of the moving-image – is in focus. The featured artworks announce the wrack of the Twentieth Century entertainment industry in the download era. In so doing, Say Goodbye to Hollywood alludes to the future of contemporary global cultural production. The exhibition features an international selection of artists working at the forefront of new media.

“Where once the experience of cinema was that of receiving an absolute, fixed icon—a definitive copy, inaccessible and precious— this is now far from the case. Cinema now becomes encapsulated, transferrable and transformable in the same vein as everything else, a “file” to be treated with all the levity we reserve for any other file.” – Artie Vierkant

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07.09. – 19.10.

IMPORT PROJECTS
OPENING TIMES
WEDNESDAY–SUNDAY
12 – 18 H

x

**VERNISSAGE
06TH SEP**

**FINISSAGE
19TH OCT**

19 – 22 H

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ARTISTS

Art 404 are a New York based artist collective and online exhibition space established in 2010. Through their exhibition space, Low Budget Gallery, Art 404 also act as a platform for artists to produce and disseminate works. They are Moises Sanabria and Manuel Palou.

Harm van den Dorpel's (b.1981, Amsterdam) work emerges from a continuous dialogue and exchange with the participatory culture of the Internet, encompassing websites, video, collage and sculptures that meld physical and virtual realms. Exploring how their overlap affects aesthetics and objecthood, he often utilizes sophisticated design and programming to create works that return materiality to digital form. He has exhibited in many venues, including The New Museum (New York), Nederlands Instituut voor Mediakunst (Amsterdam), Spencer Brownstone Gallery (New York), Atelierhof Kreuzberg (Berlin), RABK (Amsterdam), Artnews Projects (Berlin), and the Internet Pavilion, Venice Biennale 2009.

Elodie Pong (b. 1966, USA) is a Swiss artist and filmmaker whose work addresses the construction of personal and collective identity, signs and systems of (mis) communication, and the material conditions of late modernity. Trained as a sociologist and anthropologist, her work is also known for its subtle analytic investigations of human relationships. Pong has received several awards and grants and her work is exhibited in group and solo exhibitions worldwide. She lives and works in Zurich, Switzerland.

Nicolas Provost's (b. 1969, Belgium) work reflects upon the grammar of cinema, the human condition in our collective film memory and the relationship between visual art and the cinematic experience. His films provoke both recognition and alienation while exploring deploying both mystery and abstraction. With manipulations of time, codes and form, cinematographic and narrative language is analysed, accents are shifted and new stories are told. Provost lives and works in Brussels. His films have been exhibited worldwide and have earned a long list of awards and screenings at prestigious festivals including The Sundance Film Festival, The Venice Film Festival, The Berlinale, The San Sebastian Film Festival and The Locarno Film Festival. Solo exhibitions include The Seattle Art Museum, Musée d'art Moderne et Contemporain, Strasbourg, Tim Van Laere Gallery, Antwerp and Haunch of Venison, London. His first feature film *The Invader* premiered at the Venice Film Festival in 2011.

Artie Vierkant (b. 1986, USA) is an artist and theorist based in New York. Known for his creative blurring of distinctions between digital and physical media, and incisive contributions to discussions of 'post-internet' aesthetics, Vierkant's work has been included in exhibitions worldwide – at the Centre for Contemporary Arts (Glasgow), the Institute of Contemporary Art (ICA) London, the NIMk (Netherlands Instituut voor Mediakunst) Amsterdam, and *The Invisible Pavillion* at the 54th Biennale di Venezia, amongst others.

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WORKS IN SHOW

Art 404's 5 Million Dollars 1 Terrabyte (2011) is a sculpture consisting of a 1 Terrabyte Black External Hard Drive containing \$5,000,000 worth of illegally downloaded files.

For his Redux series (paper, paint, resin, 2010), **Harm van den Dorpel** appropriated movie posters from popular Hollywood films, including Cloverfield, The Lost World, and King Kong, which rely on costly technologies to create spectacular digital effects. These are the same technologies that are later used (by non-industry professionals) to capture and distribute the films for free via peer-to-peer networks and on CDs and DVDs. The collages in Redux are inspired by this radical shift in form. They draw on the commercial branding of the DVD-R & CD-Rs to examine the way content is carried in a post-cinematic, sometimes illegal state, where packaging and presence has been completely stripped down.

Elodie Pong's Endless Ends (digital video projection, 6min 48, 2009) is a montage of numerous 'The End' cards culled from various movies – the cessation of content announced and but deferred in a continual loop.

Nicolas Provost's Long Live The New Flesh (digital video projection, 14 mins, 2009) eviscerates classic Hollywood horror scenes by way of codec distortion and unexpected data merging – macabre moments from various films piercing and bleeding through into one another. The visual texture of this effect is commonly experienced when streaming movies online. The horror on screen points to the digital disembodiment of the film industry – and perhaps its unexpected demise.

Artie Vierkant's Daylight / Twilight (HD video diptych, 1 hr. 58 min. / 2 hr. 02 min, 2010) is a dual-channel video installation. The work features the recent Hollywood films Daylight (1996) and Twilight (2008) rearranged frame by frame based on each frame's brightness value. The former runs brightest to darkest while latter runs darkest to brightest. The piece is a meditation upon the novel social dynamics and creativity that attends cultures of unofficial file sharing.

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ABOUT IMPORT PROJECTS:

IMPORT projects is a nonprofit curatorial initiative founded in 2012 by Anja Henckel and Nadim Samman. Hosting exhibitions, performances and symposia, IMPORT provides an experimental platform for contemporary cultural production and debate, primarily exploring the intersection of technology, personal identity and community. While physically operating out of Berlin, IMPORT engages global concerns.

CO-DIRECTORS – ANJA MARINA HENCKEL & NADIM JULIEN SAMMAN

Anja Henckel is an artist and photographer based in Berlin and London. Prior to completing her Fine Art studies at the University of the Arts London she studied history and geography in Berlin. Committed to cultural exchange, since 2006 Anja has also worked as an Educational Study Tour Director throughout Europe.

Nadim Samman read Philosophy at University College London before completing a doctorate at the Courtauld Institute of Art. He has written for publications including Third Text, The Art Newspaper, Art Review, Contemporary, Asian Affairs, Art India, Artchronika, Erotic Review, Naked Punch, Under/current and WestEast. In 2011 he was Co-curator of One of a Thousand Ways to Defeat Entropy – an Official Collateral Project of the 54th Venice Biennale, and in 2012 he curated the 4th Marrakech Biennale with Carson Chan. He is a member of the International Association of Art Critics (AICA). www.nadimsamman.com

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5 Million Dollars 1 Terrabyte (2011) is a sculpture consisting of a 1 TB Black External Hard Drive containing \$5,000,000 worth of illegally downloaded files.

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Long Live The New Flesh (2009) Digital video projection, 14 mins (stills)

Provost's video eviscerates classic Hollywood horror scenes, by way of digital distortion and unexpected data merging – macabre moments from various films piercing and bleeding through into one another. The visual texture of this effect is commonly experienced when streaming movies online. The horror on screen points to the digital disembodiment of the film industry – and perhaps its unexpected demise.